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ABSTRACT

This theme issue of "InSEA News" is about several international and local curriculum concerns, building on topics of the previous two issues. The authors, from Taiwan, Brazil, Hungary, the Netherlands, and Portugal, address international cooperation projects or describe local curriculum projects. Some articles are accompanied by illustrations submitted by the authors, while others were created at a girls' elementary school in the United Arab Emirates. Articles in the journal are: "Relationships between Children's Drawings and Social Contexts: A Cross-Cultural Study" (Li-Tsu Chen); "Relationships between Competencies and Creativity in Training of Professional Artists" (A. D. Correa); "Assessment of Studio Work: An International Comparison" (A. Karpati; D. Schonau); and "Cartooning: An Art Project in a Public Portuguese School" (J. Silva). (BT)

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Local and International Curriculum Projects

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InSEA NEWS

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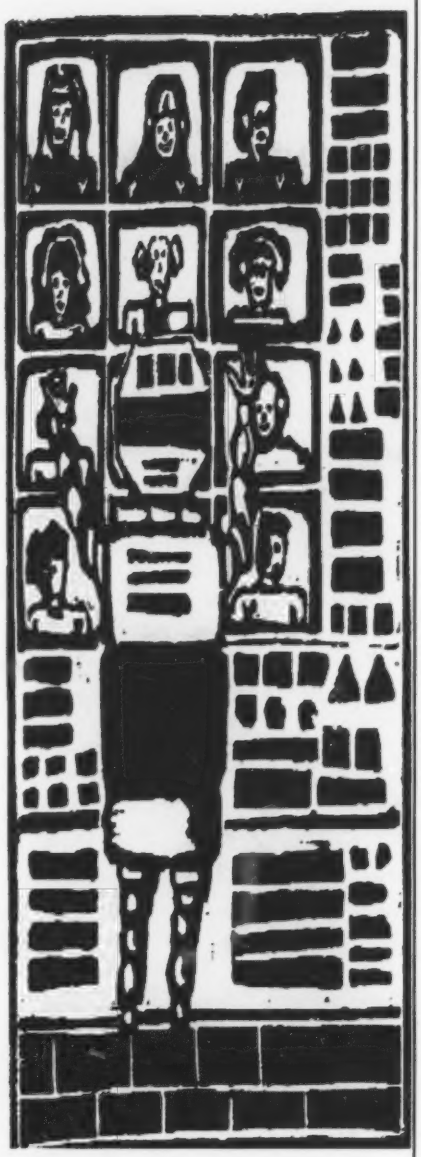
President's Report: Kit Grauer



All illustrations in this issue, not attributed to authors, were created in a girl's elementary school, in the United Arab Emerites.

Theme: Local and International Curriculum Projects

Relationships Between Children's Drawings and Social Contexts: A Cross-cultural Study
Dr. Li-Tsu Chen
Taiwan, ROC

Relationships Between Competencies and Creativity in Training of Professional Artists
A. D. Correa, Professor of Art Education. UFSU, Unicamp, Brazil

Assessment of Studio Work: An International Comparison
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Cartooning: An Art Project in a Public Portugese School
J. Silva, Portugal

Announcements of International Events & Opportunities

InSEA NEWS

INSEA NEWS
Volume 5, Number 1, 1998
Editor: Gilbert Clark
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Forthcoming Themes:

5-1: Local Curriculum Projects

5-2: International Cooperation II or Local Curriculum Projects II

5-3 : Classroom Technology

EDITORIAL
Gilbert Clark
Bloomington, Indiana, USA

InSEA is in need of recruiting new members. I would like to suggest that we could substantially rebuild our membership if each and every one who is a member would actively recruit at least one new person for membership. Obviously, we need people who are supportive and interested in international art education. I am sure each of you knows someone who fits that description. It may be a teacher in your building, someone you correspond with, someone you have worked with on a committee, or just a friend who has shown interest in InSEA activities. There are a number of countries without InSEA members and it is important to gather members in such places, although the criteria of interest in international issues about art education is most crucial. The last page of this issue—as in all issues—is an application form for new members. Try to insure it is used. You might think of sponsoring a new member if the person you recruit is not able to pay membership dues.

* *

This issue is about several international and local curriculum concerns, building on topics of the previous two issues. A few writers have addressed international cooperation projects and others have described local curriculum projects; both topics are of interest to others in InSEA. As noted, some articles are accompanied by illustrations submitted by authors, others shown in this issue were created at a girls' elementary school in the United Arab Emerites. Illustrations are sought for all submissions, whenever possible.

* *

It is difficult to construct each issue when there is a need to receive appropriate manuscripts. There must be a number of you who have much to say to our readers about (a) your school's international iniatives, (b) issues you face in your teaching, (c) international projects you have participated in, (d) applications of technology in your classroom or school, (e) local curriculum projects that worked to bring about international awareness, (f) research studies related to international art education, or (g) any other interesting art education topics that you are willing to share with readers. As editor of InSEA News, I depend upon you, as members, to contribute materials for publication. I am serious in wanting the journal to feature member's work. Articles, with pictures, are always sought for future publication. Your willingness to share your experiences is important to this journal and its readers.

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InSEA NEWS

PRESIDENT'S REPORT
Kit Grauer,
University of British Columbia

It is spring in my small corner of the planet. My drive to work at the University of British Columbia takes me past avenues of pastel cherry and plum blossoms against the blue vistas of mountains, water, and sky. It seems slightly ironic that while the world around is an aesthetic delight, at the university it is a time of major stress and anxiety. Final examinations, projects, and papers are only weeks away. Art teacher education students, on their extended practica in schools, have full teaching loads and are discovering the rigors of this challenging profession. I am contemplating the continued growth and blossoming of InSEA, even as I worry about due dates and what still has to be done prior to our executive meetings.

We have many successes to celebrate already this year. The National Art Education Association Conference in Chicago was a wonderful occasion for our executive and World Councillors to combine InSEA business with what a large American conference has to offer. Once again, our relationship with the NAEA provides opportunities to hold meetings, present sessions, and establish working relations with many NAEA members and groups. This year's NAEA President is **Dr. Michael Day**, a long time InSEA member and supporter. Many InSEA Executive and World Councillors were be honored at this year's NAEA conference. The highest award given by the NAEA, National Art Educator of the Year, was given to InSEA World Councillor, **Dr. Enid Zimmerman**. At the International lunch, USSEA presented the Edwin Ziegfeld Awards to former World Councillor, **Dr. Kristin Congdon,** and InSEA Past President **Dr. John Steers**. The Higher Education Division honored former InSEA Vice President **Dr. F. Graeme Chalmers** with the Pacific Region Art Educator of the Year.

As an executive, we met to discuss our own conferences that are in the planning stages. **Nori Nakase** presented information about the **InSEA Asian Regional Congress** at Aoyama Gakuin University and the National Children's Castle in Tokyo, Japan, from August 20 to 24,1998. That congress is scheduled to host InSEA members from Asia and all over the world. Aoyama Gakuin University is situated in an area well known for museums, galleries, and antique shops. It is within minutes of the most popular attractions in the Tokyo area. The conference theme is: People and Art Education, a message from Asia. The official congress languages are English and Japanese. For more information contact Mr. Akio Kasuga, The Affiliated Junior High School of Ochanomizu Women's University, 2-1-1 Otsuka Bunkyo-Ku, Tokyo 112, Japan or visit our web site.

In October 1999, the InSEA World Congress will be held in Brisbane, Australia, and this promises to be an event not to be missed. **Adele Flood** and **David Hawke,** from Australia, brought us updates about this exciting event. Already, plans are underway for connecting the InSEA Congress to other art events happening in South East Asia and Pacific region, and a web page is in the works that will provide more information.

Web pages seem to be the way of the world. If you haven't visited the InSEA site lately, you will be pleased to see the new link with the International Baccalaureate Gallery of images. This artwork was selected by IB moderators from photographs submitted in Student Candidate Record Booklets. Access will be provided through the IB home page and the InSEA home page.

Design features of the gallery include downloading facilities, a chat line for teachers and students, and various categories for access. We also hope the gallery will have an ongoing feature, with yearly additions to the exhibits. The IB program is offered in over 80 countries, so the work will be of interest to all art teachers. We are also working on a web project with UNESCO to highlight art education programs , teachers, and students around the world. More information will follow on this project.

Although it seems early, it is time to be thinking about nominations for the next InSEA executive and World Council and for nominations for the InSEA awards that will be presented at the World Congress in Australia. I hope that all InSEA members will have time to contemplate their particular vistas and reflect on our involvement with art education.

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INSEA NEWS

RELATIONSHIPS BETWEEN CHILDREN'S DRAWINGS AND SOCIAL CONTEXTS: A Cross-cultural Study

Dr. Li-Tsu Chen/Chia Yi, Taiwan, ROC

Over the past hundred years, child art has been valued for its archetypical, spontaneous, and aesthetic qualities. Little attention was directed to its associations with children's social experiences or concerns. To explore relationships between children's graphic expression and their social experiences, a study was conducted to compare children's drawings of a fantasy world, in a qualitative manner, collected from Mid-western United States and Taiwan.

Subjects were elementary and middle school students at grades 6 and 8 in the United States and Taiwan. In Taiwan, there were 79 sixth grade and 133 eighth grade students; in the United States, 87 sixth graders and 111 eighth grade students also participanted. The Taiwanese sample was selected from diverse communities in two different locations. The United States sample was from three Mid-western communities.

In this study, the fourth item of Clark's-Drawing-Abilities-Test, Drawing a Fantasy World, was used to collect children's drawings. Professor Clark and graduate students helped administer the test to students in the Mid-western United States. I was in charge of collecting Taiwanese children's drawings. The Clark's Drawing-Abilities-Test has been used to measure children's drawing abilities, although it was used only as a data collection device for this research

Content Analysis

In an analysis of social functions of art, Feldman (1967) proposed four major approaches commonly applied by artists. These are Socio-political Expression, Satirical Criticism, Humanitarian Concerns, and Descriptions of Social Life. While studying children's perception of school life and experiences, based on children's drawings of "My School and Me", Gamradt and Staples (1994) found that many drawings included students' social reactions, comments, and criticism. In comparison, the scope of children's approaches to social experience was found similar to the approaches proposed by Feldman, although on a smaller scale and in simpler form. Based on Feldman's analytical approaches to artists' social concerns, I classified my children's drawings to Feldman's four categories. Then, I analyzed how American and Taiwanese

Table 1: Numerical Tabulation of Children's Drawings of Social Concerns

	Taiwan			US		
	Grade6	Grade8		Grade6	Grade8	
	N=79	N=133	T=212	N=87	N=111	T= 198
	%	%	%	%	%	%
Socio-political Expression	4	5	4	12	13	13
Satirical Criticism		2	1		1	1
Humanitarian Concerns	1	1	1			
Description of Social Life	20	13	21	7	8	8

American drawing of skateboarding

American drawing of Michael Jordon

students interpreted their social experiences through the medium of drawing from these four perspectives.

Social, Political and Ideological Expression

Few children in the present study tapped socio-political issues, and those who did dealt lightly with the subject. No direct attacks on socio-cultural or political conditions were found in any of the children's drawings. Eight drawings by American students presented a world view calling for peace and love among nations. One drawing was filled with smiling faces, signs of friendship, and looked optimistic. On another drawing, a student wrote "Love conquers all". Obviously, these children have strong awareness of the significance of peace, love, and friendship among all people and their effect on the quality of human lives.

Taiwanese children tended to be concerned with local events and expressed their own personal concerns. For instance, a drawing presenting a clean beautiful landscape was entitled, "We need a clean park". Another student drew an image of a little tree crying, and titled it, "The voice from the tree's heart." Perhaps, the student was claiming that young people are voiceless, never quite understood by society. Another drawing presented a picture of Taipei City in 2011 AD, when subway and traffic systems are running well. Two other drawings presented future worlds as having well organized traffic systems. The inefficiency and chaos of traffic in Taiwan have been an important issue for both adults and children.

Satiric Criticism

Some children's abilities to create satiric criticism were amazingly impressive and interesting. Three drawings, one by an American student, and two by Taiwanese students, all in the eight grade, involved unambiguous satire. Their ironic potential was transmitted effectively through visual imagery. The drawing by an American student was entitled, "Vampire States of America (V.S.A): 50 bloody states in one country." This drawing presented a striped flag and an open gate to hell in the upper left corner. A strange-looking figure with an eagle head was standing in front of the flag. Clearly, this student was creating a satiric commentary. By using satirical form, this student created a profound criticism of a heartless government leading the country to hell.

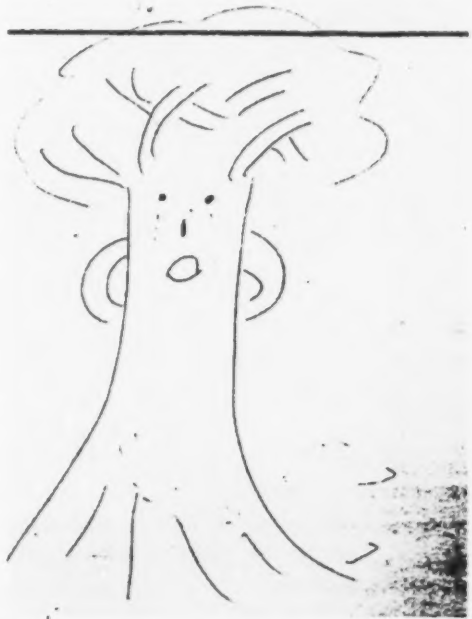
Two satirical drawings by Taiwanese students were approached from a different perspective. They attacked humanity. One of them was of a pig, standing on two feet, dragging a rope tied around the neck of a human being, clawing the floor. This picture revealed the spirit of Buddhism that emphasizes re-incarnation of souls, cause-and-effect, and mercy for all. If one is brutal and merciless to other people or animals, he or she is accumulating bad karma. Therefore, as the picture showed, he or she will be treated as badly in the next incarnation.

The other satirical drawing was a critique of the uncivilized character of Taiwanese drivers. As stated in the image, "Animals obey traffic rules." The implication was that Taiwanese are barbarian because, while even animals follow the rules, a lot of Taiwanese do not. This student did not simply describe the problem, but expressed his comment and opinion about the cause of the problem.

Humanitarian Concerns

Among drawings collected for the present study, I found only two that expressed humanitarian concerns, and they both were made by Taiwanese sixth graders. One was about an aviation disaster, in which an airplane, was crashing to pieces and passengers were calling "help." The other drawing was about human suffering, panic, and helplessness in harsh days, and was entitled, "Those days of no sun." In this image, people were crying and others looked frightened and sad. The background was shaded in dark-grey tones, creating a somber, depressing effect.

Drawing by an American student



A drawing by a Taiwanese student

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This drawing certainly did not portray a real event, but it overflowed with a humanitarian spirit and feelings of
At the top, the student wrote: "In those days of no sun, everyone lives in darkness. How painful it is! Who can help them?" sympathy.

Descriptions of Social Life

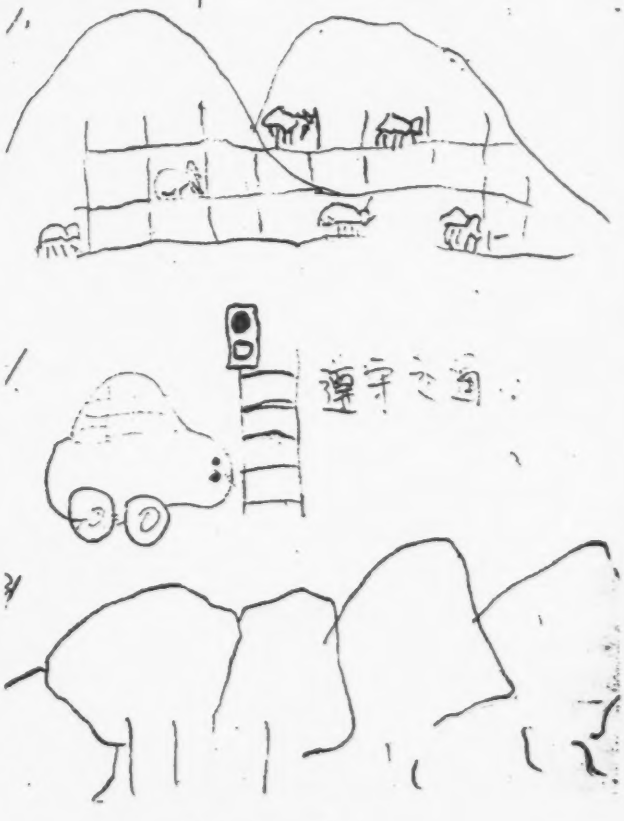
Many Taiwanese children based their fantasy drawings on daily family life and family relationships. One of these drawings was especially interesting. It showed a young boy, playing Nintendo while his older brother was doing his homework. In the upper corner, mother is cooking, and in the bottom corner, his father was entering the house. The following dialogue was included: (Elder bother): "Brother, stop playing Nintendo, Father is back," and (Mother): "Hurry, turn off your Nintendo, put them away." From this dialogue, we can see this family was organized as a patriarchy with a stern father who disciplines children and an affectionate mother who always tries to keep the children from punishment. It also portrays a family value that studying is always better and more worthwhile than playing games. This student described an ordinary event in his daily life, and showed the roles of each family member, family values, and resulting tension.

Youth Culture

Fantasy drawings showed that when away from school, children enjoyed different entertainment and game activities than those played on school playgrounds. Numerous Taiwanese children presented scenes of playing video games in game rooms. Some depicted themselves singing with friends at KTV recreation centers. Karaoke TV is similar to MTV, but programmed especially for an audience to sing with the music. Two drawings presented scenes of rock and roll concerts, with singers under a spotlight, performing and dancing, full of excitement, while the audience members were shouting and cheering. These were just like rock-and-roll concerts seen on television. These few examples, while they highlighted certain aspects of Taiwanese youth entertainment interests and habits, certainly could not represent the totality of Taiwanese youth culture.

American children's drawings presented another set of stories. Unlike Taiwanese children, who flocked together inside KTV recreation centers, American children preferred to show outdoor

没有太陽的日子



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Images contributed by author

activities. Many drawings included images of young people on skate-boards and roller-blades. One drawing was about a skate shop, and included a sign, "Stan's Skate Shop. We have over 5 million complete boards, All Decks $22.95." While this message might be an exaggeration, it conveyed the reality of skating's popularity among young people. Although Rock-and-Roll originated in America, it was found only in Taiwanese children's drawings and seemed to be favored by Taiwanese youth. No American children represented anything related to Rock-and-Roll.

American children's passion for sports, such as football, basketball, and baseball, is an outgrowth of adult culture. What was favored by adults often turned out to be children's role models. I found two drawings about a famous basketball team, the Chicago Bulls, and one student portrayed Michael Jordan playing. There was another drawing of the grand "Super Bowl" event. Because children associated these themes with a fantasy world, I think it must be a dream for them to be able to play as well as Michael Jordan or to play football in the Super Bowl competition.

Conclusion

As demonstrated in the above, the content of children's drawings reveals their social experiences and values, which are contextualized by social reality. Not only is the subject-matter a perceived social problem imbedded in the society, but the visual symbols or metaphors used are also socio-culturally textured. These images and themes were all based on children's daily, familiar experiences acquired through thousands of contacts with people and their environments. A strong relationship is linked from children's graphic expression to their socio-cultural experiences. This finding explains that drawing behavior is not simply a mechanical act of image making, but a process of interaction between childrens' minds and the storehouses of their past experiences. Children's visual imagination does not spring from a void, but is rooted firmly in the real world.

The above discussion also illuminates a fact that children were very sensitive to their socio-cultural environment and anxious to express social concerns in their drawings. Although children might not plan ahead for their drawings to express social responsibility or humanitarian concerns in the manner of adult artists, their drawings become valuable resources for understanding relationships between children and society.

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Images from girls' elementary school, United Arab Emerites

InSea NEWS

RELATIONSHIPS BETWEEN COMPETENCIES AND CREATIVITY IN THE TRAINING OF PROFESSIONAL ARTISTS

Ayrton Dutra Correa
Professor of Art Education, UFSM/UNICAMP, Brazil

It is the responsibility of every educator to investigate his or her own educational practices to find viable alternatives for improving teaching and learning. This research emerged from my concern for improving the quality of teaching. Study of the theory of multiple intelligences of Gardner, and of the dialectic psychology of Vygotsky called attention to making a basic conceptual framework for teaching the visual arts.

Concerning methodology, I took into consideration: (a) development of intellectual competencies in learning about the visual arts, (b) treatment of creativity in courses for professional artists, (c) teaching students' visual experiences and accomplishments, (d) development of human cognition and its relationship to works of art, and (e) knowledge of interpersonal and intrapersonal human emotions and their relationships with art production. With these concerns in mind, I opted for a qualitive approach, with a dialectic tendency, that (according to Taylor and Bogdan (1956)), refers to investigations that produce descriptive data, using peoples' own words and their observable conduct.

Visual Arts and Intellectual Competencies

Gardner and his collabortaors (1987a, 1987b) believe that different intellectual competencies are present in daily life, acting in integrated ways. Human symbolic systems that permeate these, however, are responsible for distinctive aspects of each. Symbols can transmit emotional states with interpretations. An abstract painting can transmit a complex symbology. This expressive function denotes a range of connotative symbols that can include, among others, sadness, rage, melanchology, or victory. Gardner believes humans are capable of creating symbolic entities to transmit meanings and that others are capable of understanding, interpreting, recognizing, criticizing, or transforming them.

Vygotsky (1982, 1987, 1991), and others, noted that the brain is in constant interaction with a social environment and transforms its operation mechanisms along the history of human development. Thus, Isaia (1993) pointed out that multiple intelligencies are equivalent to a potential for knowing how. Intelligences also are the domain of a group of abilities to discover connections to other subjects and establish bases for acquisition of new knowledge. This group of visual arts abilities can be considered the capacity to: (a) recreate aspects of visual experiences, (b) notice forms from different angles, (c) recognize parts of the same object, (d) transform one object into another, (e) evoke mental imagination with transfers and displacements, and (f) relate objects in a composition.

Spatial Intelligence

Spatial intelligence refers to abilities we possess, as plastic artists, to notice a form and relate it in space. This ability also acts on the world, linking observations of objects and their location in space. The medullary operations of spatial intelligence are the ability to notice a form and manipulate it. Isaia (1988) says these abilities come from capacities to (a) recognize aspects of the same object, (b) transform a new object, (c) evoke mental imagery, and (d) recreate visual information graphically.

Kinesthetic Competence

Kinesthetic intelligence occurs in the capacity to work knowingly with objects. This type of intellectual ability demands technical efficiency, sharpens sensilility and perception, and controls the

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musculature of the arm and hand. The medullary operations studied by Gardner (1987a) are control over one's own corporal movements and ability to handle objects.

Personal Intelligences

Personal intelligences involve the sense of 'me,' because this knowledge of inter... and intra... ramifications is essential. Gardner pointed out that neither of these intelligences can be developed seperately. Thus, a balance between our own internal feelings and other peoples' passions provides the true sense of 'me.'

Creativity

Creativity is an exclusive manifestation of human nature. Vygotsky (1982) reminds us that everyday life is full of opportunities to create and that everything beyond the routine originates in peoples' capacity to create. Concerning involvement with artistic manifestations, Camaro claimed that art may be good for nothing, but that man cannot live without it. Thus, it follows that people act and react creatively in their everyday lives. Vygotsky (1982) claims that all creation contains in itself a social coefficient and presents four basic forms: (a) linking fantasy with reality, (b) products originatng in fantasy with complex phenomena of reality, (c) emotional interlacing, and (d) presentation of something totally innovative, unrelated to real objects. Similarly, Sukomliski (1978) claims that people only reach their fullness when they create, because creativity is a superior mental activity.

Conclusion

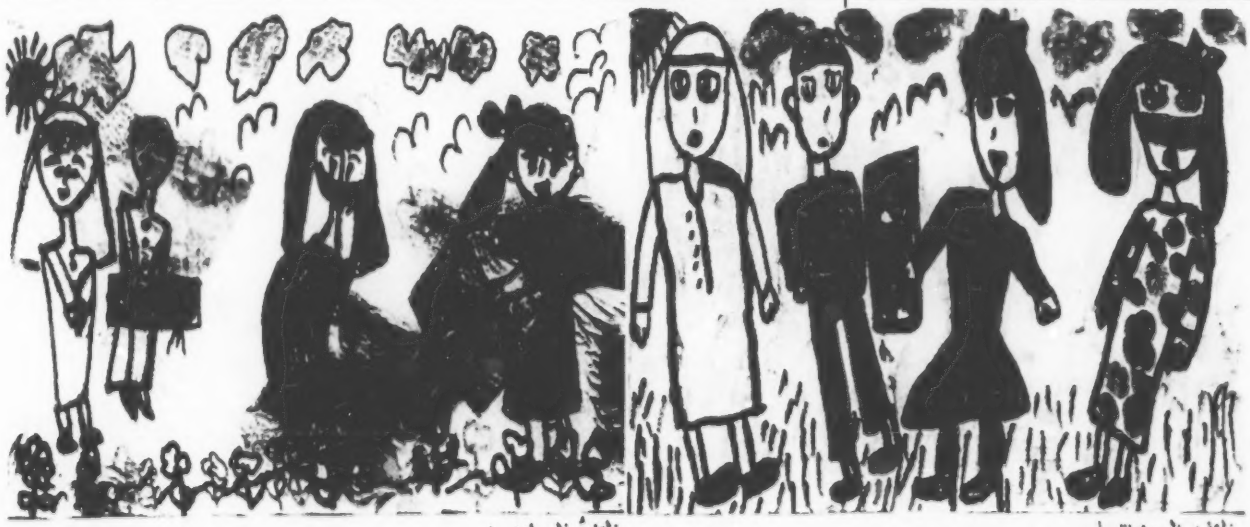
Regarding visual experience of space-object relations, they are made possible by teachers. The social-cultural theory of Vygotsky and symbolic-cultural theory of Gardner alert us to the relevance of a cultural focus, because it is within cultures that it is possible to find symbols appropriate for artworks. In an attempt to transcend these ideas, I will elaborate a proposal for changes in the teaching of art.

Considering the arguments presented above, I believe it is opportune to suggest that a cultural focus should receive more detailed treatment in art programs. My proposal for study of a social-cultural-symbolic world would support the authors cited above, who are significant because they emphasize the relative aspects of social domains in which artists live.

Our post-industrial society is typically involved with information theory arising from computer science and the arts. Social contrasts are also evident in the views of post-modernity. Signs are a constant in the lives pf people, appelaing to our visual perception and its varied range of elaborations. Thus, mass culture advances in quick steps we hardly notice.

Gardner's and Vygotsky's vision clearly show the symbolic-cultural relationships we are involved in. It is in cultures that symbols, including artistic ones, are found. Mental images become highly significant because an individual captures inherent symbolic aspects of the arts. The properties of artistic symbols is the impelling force to the expressiveness and plurality of meanings. Today, the contemporary world is linked to information theory. Our contexts are dominated by information and communication technoscience. We read signs as representing a word, number. image, or gesture. This way we live in a world super recreated by signs! Analogical images work through technology.

Considering that electronic images now dominate space, students should consider them as a new modality in the plastic arts, experiencing structures of unexpected worlds. The dialectic between these elements allows triangulation of the social-cultural-synmbolic world.



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ASSESSMENT OF STUDIO WORK: AN INTERNATIONAL COMPARISON

Andrea Karparti, Hungary, and
Diederick Schonau, The Netherlands

In 1993, a three year cooperation was started between the Hungarian and Dutch governments to develop nationwide final examinations in Hungary. Cooperating agencies were CITO, the Dutch National Institute for Educational Measurement, and NIPE, the Hungarian National Institute for Public Education. In the beginning, this project involved item banks for biology, mathematics, and English. Thanks to the 1981 InSEA World Congress in Rotterdam, Andrea Karparti learned about plans for an international project and requested inclusion of the visual arts, which were accepted.

At the Rotterdam Congress, Peter Hermans gave a presentation on Dutch nationwide final examinations in the visual arts. These exams, introduced in 1972, were used in lower levels in secondary schools. In 1978, a new project included studio work that stressed students' responsibility to develop an independent approach to visual problems and tasks. In such tasks, processes of inventing, experimenting, and inclusion or rejection of possible solutions to visual problems was essential.

Introduction of these examinations was supported by compulsory, nationwide final examinations in the visual arts. Students were requested to take one of six assignments and to work on this task for 28 periods. Their efforts result in a collection of studies, experiments, and final products. These are assessed by general criteria based on teachers' aims at preuniversity levels, Assessments are done by local teachers and another art teacher involved with the final examinations.

The Dutch examination, however, did not fit the Hungarian situation. From the 1930s to 1989, Hungary had a tradition of central final examinations with detailed descriptions of what, how, and why art should be taught. Although documents emphasized the importance of visual communications, official requirenents outlined realistic representation of forms and space. Drawing was the major medium, with a few painting exercises. Crafts and design were represented in art appreciation. In 1989, with inauguration of a new government, the central curriculum was abolished and work on a National Core Curriculum was initiated. When a new version was passed in 1993, teachers were still trying to cope with this situation. The new core curriculum outlined three art related subjects: visual communications (computer art, video, photography, and multimedia), environmental culture (with crafts and design), and traditional drawing (with a fine arts focus).

In secondary schools, nothing seemed to

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change. Students drew and sometimes painted, mostly nature studies and geometric patterns. Art teachers' central objectives were to prepare students for final examinations and competitive entrance exams at art colleges. These dictated realistic representation of human figures and natural and geometric objects.

For the visual arts, experience in the Netherlands was the starting point for innovations in Hungary. These innovations applied to how central examinations were organized and the purposes and content of art education. Even more important was the way they were introduced in schools. Although some central stage management was inevitable, the main characteristic was that schools could opt for a period of experimentation. An experimental program was formulated by a national committee of art teachers and schools were asked to work by their guidelenes. Meetings were organized between teachers and the committee to adjust both the examination program and expectations of teachers. Problems were discussed and solutions were proposed and introduced.

In 1993, a questionaire was sent to all schools in Hungary in which teachers were asked if they were interested in a new curriculum and examination. All responses included commentary about the curriculum and expressed a wish to participate in the modernization program and new examination. Most Hungarian teachers were pleased with the tasks, but did not wish to change their curricula or examinations! As most colleges have entrance requirements, and most teachers had to sit for their examinations, they considered these tasks justified by tradition.

In 1993, a seminar was organized and a group of 22 art teachers was introduced to new examinations. These teachers received copies with task descriptions, student questionairres, and assessment criteria. The group then visited four schools in Budapest to get acquainted with actual practices and to begin discussions. After this first meeting, the project was divided into two phases. The first phase experimented with practical examinations. Students and teachers participated in a try-out in upper grades of secondary schools. Objective assessment of studio works were examined by a research project. In the second phase, the experiment was extended with an art history test, consisting of translation of Dutch examination items and construction of Hungarian items.

In 1994, more than 250 students, in all geographical regions of Hungary, decided to take the examinations. Sixty students in grade 12 took the examination while preparing for the official examinations they also had to take later. Assignments for that year's final examination were given to Gymnasium candidates. The results were processed as a school examination. This group of art teachers formed a network and met several times a year.

In 1994, an all day meeting with participating art teachers was organized in Budapest. The meeting had two purposes: to inform new participants and to discuss results of this year's practical examination. One teacher, who had visited the Netherlands, reported enthusiastically about what he had seen and experienced. Then, five teachers reported about their experiences. An important part of the training was to share experiences about adolescents' creative processes and learn about fostering independent thinking.

Within the project, an exchange was organized for Hungarian teachers to visit Dutch schools. Two art teachers visited the Netherlands as guests of art teachers in Leiden and Voorburg. Both assisted at art lessons at their hosts' schools and witnessed assessment of students. Group visits took place in 1994 and 1995, with 13 teachers and an interpreter. Members of these groups visited different schools in six Dutch cities. The impact of these visits was enormous and resulted in lasting contacts between teachers in both countries.

Three museum visits were organized because teachers wanted to extend the experience to written examinations in art history. It was decided to translate that

Images by students at girls elementary school, United Arab Emerites

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year's theme, Decoration in Art. Museum visits were a startring point to confront teachers with relevant examples in the Hungarian tradition. All visits were guided by museum curators.

Hungarian questions were generated by art historians and art teachers in 1995/1996. The Dutch model was used by teachers on a more individual basis. Students took part in the first national art competition by preparing art and design portfolios. Successful students were exempted from the first—and most difficult—entrance examinations or gained direct entrance to art teacher training colleges. Some students were given free entrance to the second year of the Utrecht Academy for the Arts.

An important aspect of the project was a jury experiment that aimed at improving methods for project assessment through descriptive criteria. Young children's art competitions may not be vital, but a national examination in the arts employs decisions of juries as decisive for hundreds of future careers.

Participants in the final examinations were asked to evaluate their experiences. Their responses were overwhelmingly positive, although highly critical of Hungarian practices. They approached the creative potential inherent in the Dutch tasks, but found the Hungarian examination boring. They thought art-related skills should not be assessed on representational tasks. They described frustration and discontent with time restrictions and the limited array of materials they could employ.

Exporting a final examination is dangerous! A country's educational system has many idiosyncrasies that should not be transposed to any other country. In this Hungarian-Dutch project, knowledge and experience were exported. To export knowledge seems easy, but it is only half the story. In order to export knowledge successfully, both parties need to be aware of each others traditions and goals. In regard to experience, things are even more delicate. People have to know each others' opinions, limitations, and expectations to prevent failures and misinterpretations. In order to change anything in an education system takes time, patience, and low expectations.

Having a good examination program and professionally developed examinations does not guarantee success with teachers. Introducing a new examination program has proved that teachers must be part of the process. When new ideas are transplanted into a situation where nobody is prepared, the natural reaction are suspicion, withdrawal, or obstruction.

Our first concern was to make teachers realize that what had been developed in the Netherlands was a possible solution in

Hungary. It was important to make teachers believe they could accomplish fundamental changes in what they had previously been doing. To make the process work, all teachers involved should get to know one another and and meet with others willing to take risks. For those reasons, all teachers involved were visiting other schools. This made them aware they were involved in a common process that would effect all of their practices. This formed a psychological basis for teachers to say 'yes' to the experiment and laid bases for a successful enterprise.

CARTOONING : AN ART PROJECT IN A PUBLIC PORTUGUESE SCHOOL

Joao Silva, Donas, Portugal

I teach 5th and 6th grade students. For their first four years of schooling, ages six to ten, Portugese children usually attend a primary school taught by a single teacher. In the 5th grade, they change to another school and attend classes with ten teachers. Some children feel apprehensive at this time, because they have to adjust to a different atmosphere.

As an art teacher, I try to show them that artistic expression is enjoyable. For some, it is their first approach to art as an open subject. Some students have difficulties expressing themselves spontaneously. Definitely influenced by television, pupils make stereotypic images as a defense against the judgements of adults, who, typically, do not understand children's imagery.

My objectives are to encourage spontaneous self-expression, drawing from observation, and introduce plastic expression. As children start drawing on paper, they begin using lines, spots, and colours according to their perception and imagination.

As children are aware of their communication ability, they easily control a few techniques, and have learned to respect each one's expression. It is at this time that we begin making a film, which I am now going to describe.

Students enter the classroom when they first hear the bell. They are very excited with their first school day and are not nervous. Everybody is familiar now and they like art classes. The most important thing is to prepare for the "The Great Adventure," my personal name for the most important work of a school year.

In fact, this is a moment of curiosity. I do not know yet what it is going to be like, because students are the ones who will decide. With their hands in the air, they all want to talk. Ideas come from everywhere. I notice that TV has influenced their thinking. They want to make a film, but what kind of film?

I explain that our school does not have resources for many special effects; it must be something much more simple. Then they decide that they want to film living actors, but soon realise that these kind of films are often broadcast on TV. It has to be something different. After this, with bright eyes and hopping conversations, they realize animation allows themto imagine everything they can think of. Therefore, cartoons!

All we have to do now is to choose something important to all of us. A few pupils mention the exciting life of Geraldo Geraldes, a 12th century Portuguese hero, because they are learning about him in history classes. With support from their history teachers, students write a script with several episodes. The class is divided into different groups; each group works on a different episode. They plan the drawings and painting of scenes for each episode, where actions will take place.

After this, it is time for the characters. The King in his court, a group of trouble makers, the big battles, anything that may

Images contributed by author

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occur at the moment. They have to learn planning and how it should be used.

Enough drawing and painting! A camera is here in the classroom and everybody wants to use it. I tell them they should use it carefully, because it may be broken if it falls. It is the first time they have held a super 8 camera, because they live in small, poor villages.

Filming Techniques

Now it is time to use tools: it is necessary to built a shooting table with proper lighting. We have to learn to operate the little characters, which is done quickly. Everybody wants to play with these characters that students see as already alive and kicking. The trick is to set the camera to film sequentially, so that it seems as if the characters are real.

It is the moment to start photographing. Each working group shoots its own episode. Organisation is a necessity. Equipment must be set up and used, but the classroom must be set and ready for each next class. When the bell rings and class starts, students know what to do. Each one knows his or her part in the story.

Meanwhile, the school year is finished. Now, conclusion of the film is in their hands; a big group of students assure me they can come to school during the summer holidays. At last the film is done and it will be called "Geraldo, the Fearless". The film soundtrack will be elaborated next school year. Students chose the original music, connected with the 12th century, and they also set up the text.

Evaluation

In a silent and empty classroom, I wonder about the possible effects of this adventure. I recognize that the class became more uniform and responsible and that students became more co-operative and organised. They learned how to operate machines and equipment. Who knows whether one of them will become, in the future, a communication expert or movie director? Besides, they learned how to evaluate their work and to evaluate other's work as well. My role was to suggest evaluation considerations.

When grades were shown, everyone was pleased. Some marks were good or very good, and there were several excellent! It was no mistake, the best grades were given to students who had done the work and the evaluation showed it. My position confirmed what had been accomplished. A year later, the original soundtrack was concluded and the film completed. Many parents wanted a copy, which was a sign of the project's success. It was very good, because everyone likes adventure. I was flattered to be part of this project.

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InSEA NEWS

ANNOUNCEMENTS

American Messages for the 2!st Century
The International Congress of Americanists
10-15 July, 2000, Warsaw, Poland

The history of these Congresses goes back to 1875, when the first Congress gathered in Nancy, France. The first 10 Congresses were held in Europe, and then the Americas. Recent Congresses have been held in Amsterdam (1988), Stockholm (1994), and Quito (1997). These meetings reflect interest in the Americas and American problems. Scholars interested in 'the American style,' are invited to participate.

The Congress will be held at Warsaw University, which has a major American Studies faculty. A number of institutions from central and eastern Europe will cooperate, including Bratislava, Budapest, Prague, Vienna, and Zagreb.

The official travel agent of the Congress is Mazurkas Travel. Accomodations will be arranged in several Warsaw hotels. Polish Airlines, LOT, is the official carrier of the Congress. Address all correspondence to: 50 ICA, CESLA, Warsaw University. Zurawia 4, 00-503, Warszawa, Poland.
E mail: cesla@plearn.edu.pl

1998 NSEAD Annual Course and Conference,
Women in Art and Education
December 1998, Birmingham, England

This conference will celebrate the work of women in all aspects of art and art education. Contributions will reflect the wide range of research and experiences relevant to teachers and researchers. Thse will be inclusive, encouraging educators to interact with mixed audiences.

Presentations will feature aspects of the woman artist or art educator as role models, research about gender issues in art education research, women's art and craft traditions, aesthetics of a home, projects raising the profile of women's craft traditions in schools and colleges, and projects specifically addressing girl's education in the arts.

For more information about this important Conference, contact David Jones, NSEAD, Corsham Court, Corsham, Wiltshire, SN13 OBZ,
or Fax: (01249) 716138.

30th InSEA World Congress
September 21-26, 1998, Brisbane, Australia

This Congress will include tours, workshops, research forums, keynote speakers, and a great many other features. Brisbane's subtropical climate and cosmopolitan lifestyle will provide a variety of delights for delegates. An hour's drive north or south will feature beachside resorts and, further on, the world renowned Great Barrier Reef.

This World Congress hopes to provide a venue for extension of world cooperation in exchange of ideas and cultural contributions, by bringing together specialists, teachers, government officials, and all others directly concerned with creative education. Arts and crafts will be used to explore approaches to education which are inclusive, interactive, collaborative, and interdisciplinary.

For more information, contact World Congress, InSEA, P.O. Box 472, 50 Albert Street, Brisbane 4002, Queensland, Australia, or e-mail: stewart@usq.edu.au. You can also contact the congress home page at: http://www.qut.edu.au/insea99/

USSEA Selling Back Issues of Journal of Multicultural and Crosscultural Research in Art Education

The USSEA is making available all back issues of its journal to interested art educators. This journal has been published for 13 years and its contents are valuable for teaching, research, and personal reading. All back issues (volumes 1-13) are available at the cost of $15.00 each, plus postage. Please send all orders to: Dr. Camille M. Serre, USSEA Treasurer, Murray State University, Department of Art, Murray, Kentucky 42071. USA.

NAEA Makes Art Education Index Available

Conducting research or doing a literature review can be daunting for anyone. It is often difficult to know where to start, how to organize, or how to pull together all the sources needed to make a compelling report. NAEA is easing this problem by making available, an index of all Art Education volumes, from 1847 to December 1996. This index loads easily into your computer and you'll be ready to glide through a search by titles, authors, or dates. You won't need any special technical skills or extra equipment to use the Art Education Index.

The NAEA Art Education Index is available in PC or Mac versions, and can be ordered from NAEA for $4.00 (member price) or $10.00 (non member price) per disc, plus shipping and handling. For more information, contact National Art Education Association at 1916 Association drive, Reston, VA 20191-1590, or e-mail: http://www.naea-reston.org

Call for Papers for ERIC/ART

ERIC/ART is a clearinghouse for art educatioin which reviews and abstracts articles, and other papers, about art education. It is available internationally to all persons who can access it through libraries or schools. The staff of ERIC/ART abstracts articles from major art education journals, as well as occasional papers, such as research reports, conference presentations, curricula, and instructional materials. Service, development, and research activities of ERIC/ART are directed to elementary and secondary teachers, art teachers, art specialists, curriculum specialists, students of art education, researchers, and others interested in art educatioin.

ERIC/ART would like to receive documents dealing with all aspects of art education. Documents not usually available from other sources are sought, such as conference papers, research reports, issue papers, teaching guides, project descriptions, bibliographies, and instructional units. All materials should be submitted in English. All documents are evaluated by the ERIC/ART staff, and other art educators, on the basis of quality, relevance, reproducability, and submission of a reproduction release form.

For further information, contact ERIC/ART, Indiana University, 2805 East Tenth Street, Bloomington, Indiana 47408-2698, USA.

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